

Dramatic AND Musical

A NEW YORK letter gives some interesting information regarding the plans of Frohman's headliners, some of whom will appear in Salt Lake during next season. Following are some excerpts:

Charles Frohman's first production of the season will be made at Atlantic City on Monday, July 30, when he will present for the first time in America the successful musical play, "The Little Hunchback." The leading role will be played by Hattie Williams, whose dashing manner, beauty and clever qualities as a comedienne has won her a stellar position.

John Drew returns from abroad early next month to begin rehearsals on "His House in Order," by Arthur W. Pinero. Mr. Drew is now in London, though a greater part of his vacation has been spent on the continent. His season opens at the Empire theater, New York, September 1.

Delightful "Peter Pan" returns to the "never, never, never Land" in September, when Maudie Adams begins her season in the charming and wonderfully successful J. M. Barrie play. Miss Adams will make a short tour, afterwards returning to New York, where she appeared all last season.

Ethel Barrymore is resting in Maine. She will be seen during the early part of the season in "Alice-Rite-By-The-Fire," the play by J. M. Barrie in which she made so great a success in New York.

Edna May has again taken her position as the idol of all London. Her success in the "Belle of Mayfair" is the greatest she has ever known in England, and the cozy little Vaudeville theater is crowded at every performance. The American visitor to London is rarely in evidence in Miss May's applauding audiences.

William Gillette, who is now cruising in his houseboat the "Aunt Polly," goes on tour this fall in his own play, "Charles," in which he scored so marked a triumph last season. His leading woman will be Marie Doran.

In the latter part of August at Wallick's theater, New York, Charles Frohman will produce the American play, "The Judge and the Jury." It was written by Oliver Morosco and Harry D. Cottle, and is described as being an unusually strong and picturesque piece.

William H. Crane opens his season at the Savoy theater, New York, in "The Price of Money," a new play by Alfred Sutor, author of "The Walls of Jericho." Mr. Crane returns from abroad early next month.

The vicissitudes of life before the footlights were perhaps never more ably represented than in the recent career of the Orpheum Stock company, which is now an organization of the past. When it comes to the interpretation of the happy-go-lucky existence there were some actors in that company who fully lived up to the saying that actor folk generally are an improvident lot.

There probably has not been a better stock company of the popular price grade west of the Mississippi river than the MacLean-Mayall aggregation, for it is a very good leading man who can command \$125 a week during the summer months. Neither do many managers pay a man \$50 a week usually for the best of the old line regarding eating, drinking and being merry, and lived up to it to the letter; the sequel is that nearly all had to borrow money to get out of town.

In this respect the career of P. G. MacLean, the manager of the company, he with the hypnotic tongue, is most interesting. The San Francisco calamity found him and his faithful English bull-terrier Spike, fleeing before the flames and tramping to San Jose. That night MacLean secured a job as night hotel clerk for his board and Spike gained a home from the kitchen. Two nights later "the man who played the heavens," negotiated enough to carry him on the cars to Oakland, and in due season he appeared in Ogden traveling on a refugee claim. At Ogden he secured a week's lodging at a minor traveling organization. He appeared nightly there, and every afternoon he was in Salt Lake negotiating for a chance to bring a company here. He got the ear of some of the directors of the Orpheum. When they visited a gambling house where a fascinating wheel and a little ivory ball absorbed that \$200, and every dollar that could be borrowed. They came back to Salt Lake "broke." A local poolroom also was several hundred dollars the richer, and the company in town of the Orpheum stock company.

To cut a long story short, most of the company have left town through the good-heartedness of friends. P. G. MacLean is now believed to be in Denver, as he left his old companion Spike, "in hock" here, for the price of a railroad ticket. In the meantime his landlady has acquired experience to the sum of \$30; some extra members of his company, \$40; some male admirers around town, various local printing firms some bills yet to be collected, and several others to mourn his loss.

Whether Spike will ever see his master again is a question, as there are still a number of people in Salt Lake who would like to own him in lieu of monies non-forfeiting.

Tonight brings to a close the second week of the Cassidy Musical company at Casino park, and marks one of the most successful weeks the park has had. This company will next present for a week the nautical operatic comedy, entitled "The Belle of Vera Cruz," said to be one of the best in their repertoire.

Entirely new scenery and light effects will be shown, and the pretty costumes will be a feature.

All the favorites of the company will be seen and heard, and a record week is looked for.

When the Orpheum throws open its doors Monday, August 13, for the regular summer season, Salt Lake will have the prettiest house for its size west of Chicago. Charles C. Hallach who has charge of the work here for the big Chicago firm of theater decorators makes this assertion emphatically. The decorations are of the most complete, and by the middle of next week the interior scaffolding will all be taken down when the upholsterers

will have their innings. Briefly the color schemes are: Outer vestibule at main entrance, various shades of rich green and ivories. The inner lobby of the main entrance is decorated in the style of Louis XVI modernized, the color scheme of which is ivory cream with Pompeian red for the walls. The foyer changes, and here are employed the olive greens and ivory effects. The auditorium is being done in the modernized Renaissance and Louis XVI. The boxes, balcony and proscenium arch being richly decorated in ivory white and gold floral relief effects, a "floral" sky on the outside board, being a feature. The color scheme of the theater proper is cream, ivory and old rose which make a very pleasing effect. The entire scheme of decoration is being done under the supervision of Mr. Geo. Hodel of Chicago.

Julius F. Bletes will not be here on Aug. 13 when the Orpheum opens for its regular vaudeville season, which will extend straight through until next summer. He made such a success of the opening of the Salt Lake house, that the management of the Orpheum circuit has detailed him to St. Paul to superintend the completion and opening of the new house in that city. He expects to be in Salt Lake and resume management of the Orpheum early in September. In the meantime Resident Manager Reiter of the Omaha Orpheum will manage the house here during his absence. Mr. Reiter is expected to arrive here next week.

Race Whitney and Waldemar Young are now hard at work on the annual burlesque of the Press club which will be staged in the Salt Lake Theater on the evening of Thursday, Sept. 6. It is understood that the play is to be built on the "Old Homestead," "Shore Acres," "Way Down East" model and will under the caption of "The Old Homestead, a Rural Problem Play." All of the talent is to be drawn from the ranks of the Press club, a move which necessitates the casting of several young men for leading roles. All the approved characters will be presented, including the girl driven from the old home into the blinding snow storm; the villain from the city; the faithful retainer, the adventures, subplots and all the rest of them. Some unique specialties and hair-raising stunts are also being hatched up by the press boys. Judging from the scenario the latest offering is due to eclipse the "Tom" and "Ham" shows previously presented by this original aggregation of talent.

The local music field has been quiet this week; very little doing. "Everybody" appears to be off on a vacation.

The new organ for the Ogden Tabernacle will be in place ready for use Oct. 1, and the building is pretty well torn out in preparation for its coming.

Prof. J. J. McClellan is expected to return this evening, from a recreation trip to Glenwood Springs, and he will officiate at the Tabernacle organ console tomorrow, as usual.

Musicians report a steady sale of the old Moody & Sankey Gospel Hymns. They are much used at funerals. Time does not seem to affect the sale of these selections, and the many new hymns that are introduced into the market from time to time do not interfere with them.

The Musicians' club will meet next Monday night in Prof. Shepherd's studio, where the evening will be occupied with the compositions of Jensen and Raff.

Held's band will include in its program tomorrow at Liberty Park, the Henry VIII Dances, and the overture to Rhenzi. Manager Zimmerman is already preparing to take the band to Philadelphia next July with the Salt Lake Elks, and expects to have with him 40 musicians. The instrumentation will be of the very best, and the boys expect to make a great record for band music in this part of the country.

There was a pleasant and informal musicale the other evening, at the farm of Alfred Best, who proved an ideal host. The evening was a success, and the musicians were present.

The coterie of Salt Lake musicians who had arranged for a southern Idaho trip, got off Wednesday night, and will complete their trip this evening.

There will be a mixed quartet of singers at Saltair tomorrow afternoon and evening, viz., Mrs. Browning, Mrs. Best, W. D. Phillips and Willard Christopherson.

Local music houses report heavy sales of sheet music, the demand running to so-called "hot" songs.

It has been claimed that the organ in the new Christian Science temple at Boston is the largest and greatest instrument up to date. But reports of it in eastern musical papers do not carry the local press. It has 4,338 pipes, while the Tabernacle organ in this city has 5,000, and the great organ at Sydney has nearly 70,000.

Miss Alice Wolfgang, the contralto, returns Monday, from her vacation trip to Chicago and eastern Iowa.

"Musical America" published a good cut of Arthur Pryor this week. Pryor is now conducting his own band at Asbury Park, N. J., where he is playing an high order of music. Any news about him will be of interest to this city, as he is a Salt Lake boy.

Mrs. Martha Royle King leaves next week to visit at Brighton and afterwards to take a tour through the Yellowstone. She will be away for several weeks.

Mrs. Kate Bridwell Anderson entertained a number of musical friends last Monday evening, at her home on Ninth East street, where a very pleasant time was enjoyed.

Kubelik proved a losing card in this country, and his manager Goritz, lost so much money that he has refused to take any more chances with the noted musician. The trouble with Kubelik is that while he is a finished artist as an executant, he is a good deal of a stick and plays mechanically, without any display of spirit or emotion that is visible to the unassisted vision. People who attend violin recitals like to listen to a performer who can stir them up, and awaken a response from their souls. This Kubelik does not seem able to do. Consequently, the public loses interest in him, and will not turn out in paying numbers. Herr Kubelik would do well to accept a position as an instructor in technique in some musical conservatory.

Conducting a choir of 4,000 singers is a task which presents special difficulties. The Handel Festival choir of London includes that number of singers. In the Musical Home Journal Dr. Cowen relates his experience when he first conducted this mammoth choir. I felt rather strange at first, as the effect is peculiar. The sound comes to your ears quite perceptibly after the beat, and I found that the only way to keep a large body like that together was to go on beating quite independently of sound. Sometimes I imagined that the choir were not keeping time, but the effect to the audience was all right. I soon got used to this, however.

"See-See" is the name of a new Chinese comic opera recently produced in London. One of the critics says it is marred by the survival of the craze for quantity. There are too many people and too many colors in the chorus, too many songs and too many verses in most of them, too many tunes and too many instruments in the orchestra, too many jokes and too little wit. The criticism is worth citing, as it sums up the whole species of present-day "comic operas," with few exceptions.

In 1861 Wagner was represented for the first time on a program, the work chosen being his "Faust" overture. The first work performed of Brahms was his second Serenade. In 1863 when he interpreted the prelude and Liebestod from "Tristan." In 1871 he conducted his overture from "Tannhauser" and the final scene from the "Walkure," and three times in this year programs were made up entirely of his works, at the first of which Herr Richter appeared for the first time as conductor of the orchestra. Under him the orchestra entered upon its period of greatest artistic success and popularity.

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